

To Miss Hattie Monteath,

Albany, N.Y.

Responsive

Polka Redowa

By
Seven Octaves.

L.M. GOTTSCALK.

BOSTON.

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PENSIVE POLKA REDOWA.

S. OCTAVES.

L. M. Gottschalk.

Andante Con Grazia.

MOLTO MODERATO.

First system of musical notation. The treble staff begins with a piano (*p*) dynamic and an *espress.* marking. Above the treble staff, there are four groups of notes marked *gva.* (grace notes). The bass staff provides a harmonic accompaniment.

Second system of musical notation. It continues the piece with similar grace notes (*gva.*) above the treble staff and a steady accompaniment in the bass staff.

Third system of musical notation. It features a *Leggiero* marking above the treble staff and a forte (*f*) dynamic in the bass staff. The treble staff has more complex grace notes.

Fourth system of musical notation. The final system on this page, showing the continuation of the melodic and harmonic lines in both staves.

First system of musical notation. The treble staff features a melodic line with a series of eighth notes and a final triplet marked *8va.* The bass staff provides a harmonic accompaniment with chords and single notes.

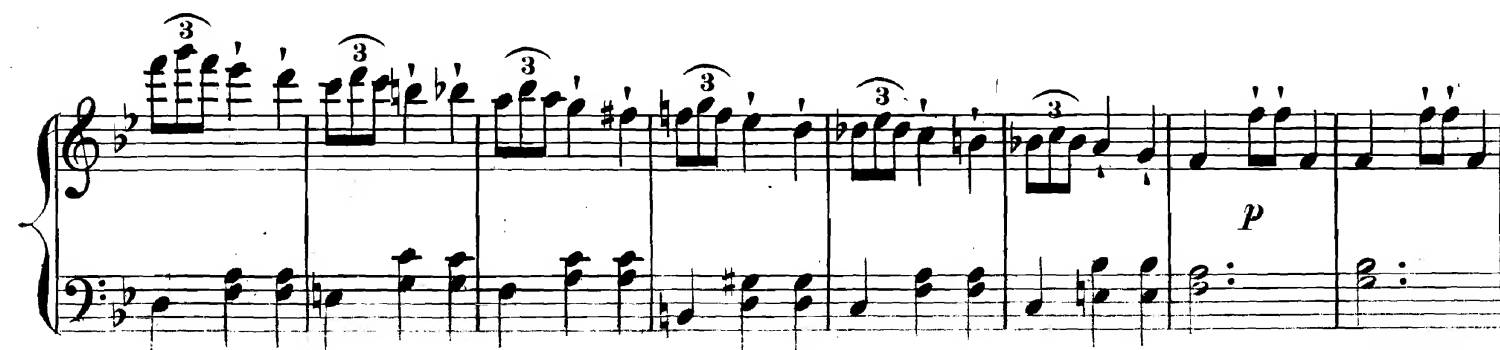
Second system of musical notation. The treble staff includes a *rit.* (ritardando) marking and features several triplet figures marked *8va.* The bass staff continues the accompaniment with chords.

Third system of musical notation. The treble staff contains four triplet figures, each marked *8va.* The bass staff maintains the accompaniment with chords.

Fourth system of musical notation. The treble staff features a triplet marked *8va.* and concludes with a descending melodic line. The bass staff provides the accompaniment.

Ben Cantato.

Fifth system of musical notation, labeled *Ben Cantato.* The treble staff begins with a *dolce.* (dolce) marking and contains a melodic line. The bass staff features a dense accompaniment of chords.





First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff provides harmonic support with chords. The tempo marking *ben cantato.* is written above the bass staff.



Second system of musical notation. The treble staff continues the melody. The bass staff features chords. The tempo marking *ben cantato.* is written above the treble staff.



Third system of musical notation. The treble staff includes a section marked *p* (piano). The bass staff continues with chords. The tempo marking *ben cantato.* is written above the treble staff.



Fourth system of musical notation. The treble staff features a section marked *f* (forte). The bass staff continues with chords. The tempo marking *ben cantato.* is written above the treble staff.



Fifth system of musical notation. The treble staff includes a section marked *f* (forte). The bass staff continues with chords. The tempo marking *ben cantato.* is written above the treble staff.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords and single notes, some marked with a star. The bass staff contains a series of chords, some marked with a star. The key signature has one sharp (F#).

The second system of musical notation continues the piece. The treble staff features more complex chordal structures and some melodic lines. The bass staff continues with chords. A *rit.* marking is present above the treble staff towards the end of the system.

The third system of musical notation shows a continuation of the musical themes. The treble staff has several measures with chords marked with a star. The bass staff has a *p* (piano) dynamic marking. A *rit.* marking is also present above the treble staff.

The fourth system of musical notation features a series of chords in the treble staff, many of which are marked with a star. The bass staff continues with a steady accompaniment of chords.

The fifth system of musical notation concludes the piece. The treble staff has a final chord marked with a star. The bass staff ends with a final chord. A *f* (forte) dynamic marking is present above the treble staff.

SONGS

Selected from Recent Publications.

Compass shown by letters in brackets []. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *Italic* letters.

SECULAR SONGS.

HIGH VOICE.

	Key	Compass	Price
BUSCH, CARL ¹			
Under the Greenwood Tree.	G	[d to g]	.40
DOUTY, NICHOLAS ¹			
Sweet and Low.	C	[E to g]	.50
MCCOY, W. J. ¹			
There are so Many Ways to Love.	F	[F to a]	.50
STRAUSS, JOHANN ¹			
Voci Di Primavera. (Waltz-Song.)	A ^b	[d [#] to b ^b]	1.00
(German, Italian and English words.)			
TRUE, LYLE C. ¹			
Lullaby Land.	G	[d to g]	.50

MEDIUM VOICE.

BENNETT, HOWARD S. ¹¹			
This is the Hour.	D ^b	[b ^b or c to g ^b or F or a ^b].	.60
HOFFMANN, AUGUST W. ¹			
Sleep, Little Darling.	E	[E to F [#]]	.40
JOHNSON, WILLIAM LYMAN ¹²			
Sleep, Dear, Sleep.	E ^b	[d or b ^b to g or F ^b].	.50
KUMMER, CLARE ¹			
Old Love-Letters.	D	[d to g].	.50
LOWITZ, W. W. ⁹			
A Fair Exchange.	A	[E to F]	.40
MACY, J. C. ¹			
Love's Lullaby.	A ^b	[E ^b to F]	.50
MCCOY, W. J. ¹			
Would You?	F	[c to E ^b]	.50
NOYES, EDITH R. ¹			
When All the World is Young, Lad!	C	[c to E or g].	.50
PASCAL, JULIAN ¹			
Ah Love, But a Day.	D	[B to E or g].	.40
ROGERS, JAMES H. ¹			
Sigh No More, Ladies.	A ^b	[c to F or a].	.50
STULTS, R. M. ⁹			
I'll Always Think of You.	G	[d to E ^b or g].	.40
WEBBER, CHARLES F. ¹²			
Nell and I.	D.	[d to F [#]]	.30

LOW VOICE.

COWLES, EUGENE ¹²			
The First Kiss.	D	[a to D]	.50
MIERSCH, PAUL TH. ¹¹			
Im Walde (In the Grove). (German and English words.)	A ^b	[g to E ^b]	.40
OLIPHANT, SARA J. ¹¹			
Baloo, My Dear (Hush-song).	D	[b to D]	.50

BASS VOICE.

PIKE, HARRY HALE ⁹			
The Vagabond.	B ^b	[D to e ^b]	.50

SACRED SONGS.

HIGH VOICE.

BARTLETT, J. C. ⁹			
Faith.	F ^b	[b ^b to F]	.50
BLUMENSCHN, W. L. ⁸			
Of Such is the Kingdom of God.	C	[F ^b to a ^b]	.50
BARTSCHMID, ALOIS ²			
Beatus Vir. (Latin and English words.)	G	[d to a]	.60
O Salutaris. (Latin and English words.)	E	[G to g [#]]	.30
FAURE, J. ⁹			
Sancta Maria. (With Violin and 'Cello Obligato by Gustav Strube.) (French and English words.)	F ^b	[E ^b to g or b ^b]	.60
FOSTER, MYLES B. ⁸			
O for a Closer Walk with God.	D ^b	[d ^b to F]	.50
HARSPOLL, J. ⁸			
The Prodigal Son.	B ^b	[d to E [#]]	.50
HOSMER, E. S. ¹²			
All My Heart This Night Rejoices.	D	[d to F [#] or a]	.40
MONESTEL, A. ¹			
Ave Maria. (Latin words.)	C	[c to g [#]]	.60

MEDIUM VOICE.

FAURE, J. ⁹			
Sancta Maria. (With Violin and 'Cello Obligato by Gustav Strube.) (French and English words.)	D	[d to F [#] or a].	.60
HANDEL, GEORGE F. ¹			
(Adapted and Arr. by Heinrich Kiehl.) Love Ye the Lord. (Largo from "Xerxes." With Violin Obligato.)	F	[C to F]	.50
KINDER, RALPH ⁹			
Refuge Divine.	B ^b	[b ^b to F]	.50
SOUTHWICK, FRANK TREAT ⁸			
Too Late.	A ^b	[b ^b to F or F ^b].	.50
ROBYN, ALFRED G. ⁷			
Thou, in the Morn My Voice Shalt Hear.	A	[E to E]	.50
ROGERS, JAMES H. ¹			
I Heard the Voice of Jesus Say.	D	[c to g]	.50

LOW VOICE.

BRACKETT, FRANK H. ¹²			
Led On.	D	[b to F or F [#]]	.60
FAURE, J. ⁹			
Sancta Maria. (With Violin and 'Cello Obligato by Gustav Strube.) (French and English words.)	C	[c to E or g].	.60
FOSTER, MYLES B. ⁸			
O for a Closer Walk with God.	B ^b	[b ^b to D]	.50
MOIR, FRANK L. ¹			
(Arr. by Geo. B. Nerin.) The Heavenly Hymn.	G	[d to E]	.40

BASS VOICE.

BLUMENSCHN, W. L. ⁸			
In Thee I Put My Steadfast Trust.	A ^b	[G to e ^b]	.50

SACRED DUET.

FOR SOPRANO AND BARITONE.

BARTSCHMID, ALOIS ²			
In Me Gratia. (Latin and English words.)			.50

OLIVER DITSON COMPANY, BOSTON
CHAS. H. DITSON & CO., NEW YORK
J. E. DITSON & CO., PHILADELPHIA
LYON & HEALY, CHICAGO